



JULIUS EASTMAN

THAT WHICH IS FUNDAMENTAL

MAY
4-28

CONCERTS at The Rotunda
4014 Walnut Street, Philadelphia, PA

Friday, May 5th, 2017 • 8pm
Stay On It + Femenine

+ Gerry Eastman

ARCANA NEW MUSIC ENSEMBLE WITH
CHRISTOPHER MCINTYRE

Friday, May 12th, 2017 • 8pm
Macle, Thruway, Buddha

+ Moor Mother

EKMELES VOCAL ENSEMBLE, EASTMAN COMMUNITIY
CHOIR, ARCANA NEW MUSIC ENSEMBLE

Friday, May 19th, 2017 • 8pm

Crazy, Evil, Gay Guerrilla

JOSEPH KUBERA, DYNASTY BATTLES, MICHELLE
CANN, ADAM TENDLER, SONORA GUITAR ENSEMBLE

Friday, May 26th, 2017 • 8pm

The Holy Presence of Joan d'Arc

DAVONE TINES, STANFORD THOMPSON AND THE
BOWERBIRD CELLO ENSEMBLE

EXHIBITION at Slought Foundation
4017 Walnut Street, Philadelphia, PA

May 4 to 28, 2017

PREDICATED. + A RECOLLECTION.

Archival materials and contemporary work by
Carolyn Lazard, Beau Rhee, James Maurelle,
Sondra Perry, Wayson Jones, Ash Arder, Jonathan
Gardenhire, Courtney Bryan, Texas Isaiah, and Yulan
Grant

Tickets and more info at:

www.ThatWhichIsFundamental.com



The
Pew Center
for Arts
& Heritage

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bowerbird presents

Julius Eastman: That Which Is Fundamental

CURATED BY TIONA NEKKIA MCCLODDEN AND DUSTIN HURT

presented in conjunction with the Eastman Estate, and in collaboration with Slought and The Rotunda

Concert Program #4: May 26, 2017 // Sanctuary of The Rotunda

PROGRAM

JULIUS EASTMAN: *THRUWAY** (1971)

**Reconstruction by Dustin Hurt. Second version.*

Tara Middleton, Soprano

ARCANA NEW MUSIC ENSEMBLE

Anthony Bob, flute

Joseph Dvorak, clarinet

Veronica Jurkiewicz, violin

Matt Engle, bass

Rodney McGhee, trombone

Nicholas McNamara saxophone

EASTMAN COMMUNITY CHOIR

Jacob Walls

Mick Ricereto

Erica Corbo

Jeanne Lyons

Peter Christian

Atamanu Zaki Hagins

Isabella Sazak

Matt Hollenberg

sam cirulis

Heather Mease

Hprizm, electronics

John J.H. Phillips, video

Dustin Hurt, conductor

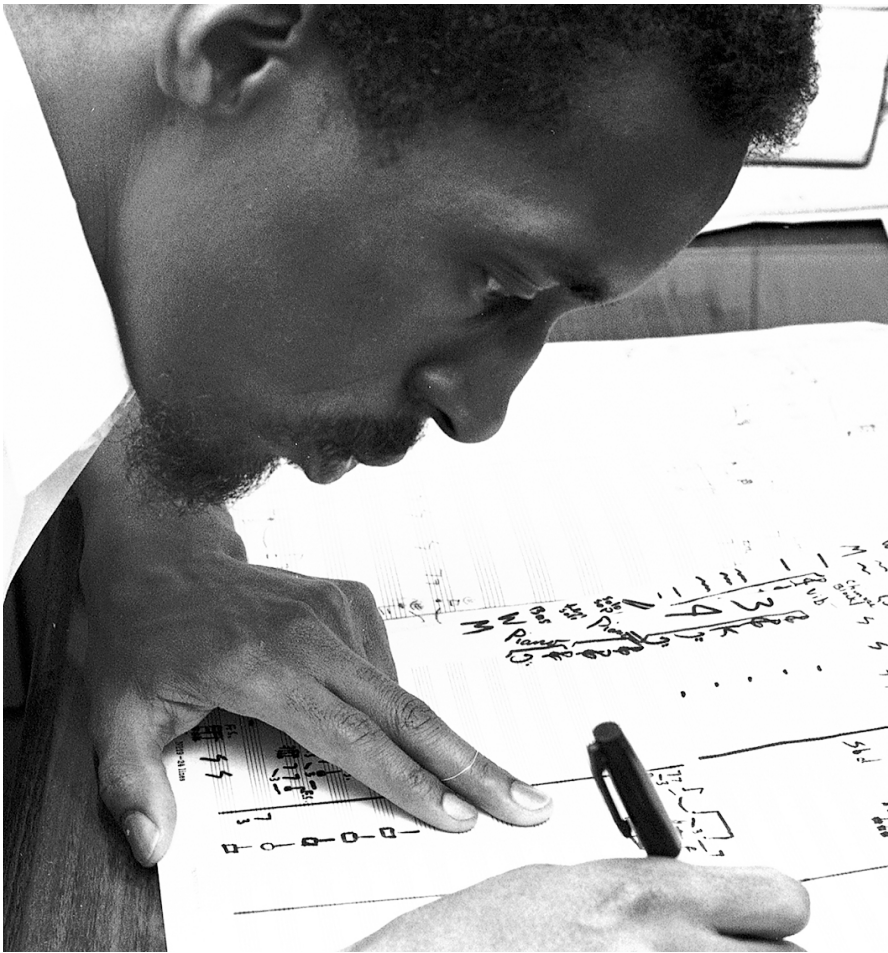
downtown lofts and disco clubs. From 1976 until his death in 1990, Eastman's "model of musicianship," as music historian Ryan Dohoney terms it, "expanded to include free Jazz, improvisation, new wave rock, disco, as well as his own composed music that is marked by intense repetition and political aggressiveness." This "political aggressiveness" is evident in the series of multi-piano pieces that Eastman wrote with provocative titles such as *Crazy Nigger*, *Evil Nigger*, and *Gay Guerrilla*. Following a series of personal struggles and misfortunes, such as eviction from his apartment for non-payment of rent, and the confiscation of his possessions including his musical scores, Eastman returned to Buffalo, where he died in 1990 at age 49. (Renee Levin Packer)

JEREMY TOUSSAINT-BAPTISTE is a Bessie-nominated composer, designer and performer, living and working in Brooklyn, NY. A current Issue Project Room Artist-In-Residence, his work, through the lens of precarious labor, complicates notions of industry, identity, and environment and the implications of the intersections of such phenomena. He has presented at the Brooklyn Museum, Newark Museum, The Public Theater's Under The Radar, The Studio Museum In Harlem, Bard College, National Sawdust, The Jam Handy, Tanz Im August, American Realness, Knockdown Center, FringeArts, Stoa Cultural Center, MIT, JACK, University Settlement, Harlem Stage, as well as on Dazed Digital, Complex, and Boiler Room.

DAVÓNE TINES, deemed a "...singer of immense power and fervor..." by The LA Times and a "...charismatic, full-voiced bass-baritone..." by The New York Times, commands a broad spectrum of opera and concert performance as a singer and creator. Highlights from last season include performances with the Dutch National Opera, Ojai Music Festival, London Symphony, and LA Philharmonic in collaborations with Kaija Saariaho, John Adams, Matt Aucoin, Caroline Shaw and Peter Sellars. Upcoming performances include engagements with the Finnish National Opera, San Francisco Opera, San Francisco Symphony, Paris Opera, Orchestre national de France, BAM and the American Repertory Theater.

Founded in 2016, the **ARCANA NEW MUSIC ENSEMBLE** is a group of Philadelphia-based musicians dedicated to presenting interesting, beautiful, and unconventional music in interesting, beautiful, and unconventional places. Built on a flexible roster of 25 musicians, Arcana is able to perform a broad range of repertoire in numerous configurations. Arcana is a project of Bowerbird administered by Elizabeth Huston, Thomas Patteson, and Dustin Hurt.

JULIUS EASTMAN: THAT WHICH IS FUNDAMENTAL is a project of Bowerbird, a Philadelphia based non profit dedicated to presenting experimental music and related art forms. For more info visit: www.bowerbird.org



JULIUS EASTMAN was born in New York City and raised in Ithaca, New York. He studied piano and composition at the Curtis Institute of Music, graduating in 1963. In the late sixties, he moved to Buffalo, New York, where he was invited by composer-conductor, Lukas Foss, to join the prestigious university-based new music group, the Creative Associates, eventually becoming a member of the University of Buffalo music faculty. In Buffalo, his colleagues at the new music center included Petr Kotik, Gwendolin Sims, James Fulkerson, Jan Williams, and Morton Feldman. During his highly productive years in Buffalo, he composed *Thruway*; a ballet score, *The Moon's Silent Modulation*; *Macle*; *Trumpet*; *Colors*; and *Stay On It*; among other pieces. In the summer of 1976, Eastman moved to New York City where he became part of the "downtown" New York music scene. During this period he performed with Arthur Russell, Meredith Monk, Peter Zummo, and others in venues ranging from Carnegie Hall and the Brooklyn Academy of Music to

JEREMY TOUSSAINT-BAPTISTE: *EVIL NIGGER: A DEDICATION/INVOCATION*

An atmospheric exploration of Julius Eastman's 1979 composition
Evil Nigger for solo performer and four instruments.

~ INTERMISSION ~

JULIUS EASTMAN: *PRELUDE TO THE HOLY PRESENCE OF JOAN D'ARC* (1981)

Davóne Tines, bass-baritone

JULIUS EASTMAN: *THE HOLY PRESENCE OF JOAN D'ARC (1981)**

* transcription from an archival recording by Clarice Jensen

BOWERBIRD CELLO ENSEMBLE

Mirjam Ingolfsson

Thomas La Forgia

Ezgi Yargici

Eric Coyne

Agnes Kline

Erin Busch

Arlen Hlusko

Lucia Strother

Carolina Diazgranados

Rachel Icenogle

Stanford Thompson, conductor

ON JULIUS EASTMAN'S JOAN d'ARC by Mary Jane Leach

In early April 1981, I attended the premiere of *The Holy Presence of Joan d'Arc* (*Joan*), a piece for ten cellos by Julius Eastman, at The Kitchen in New York City. *Joan* accompanied Andy de Groat's dance piece *Gravy*. Although the musicians were off to the side, the energy of the piece was unmistakable, and not to be ignored, especially with Julius energetically conducting the piece. *Joan* is a vital, through-written, dense piece, full of rhythms and melodies. He had recently heard and was inspired by Patti Smith's "Rock N Roll Nigger," and he used the rhythm of her singing "Nigger, nigger, nigger, nigger, nigger, nigger, nigger" as the opening rhythm in *Joan*, continuing to use it as a rhythmic motif throughout much of the piece.

I had recently met Julius as a performer, but this was the first time I heard anything that he had written. Its energy and sound left a big impression on me that continues to this day. Seventeen years later I started to track down *Joan*, as I wanted to use it for a course I was teaching, only to discover that most of his music was literally lost. Over the years since then, I have been able to track down some of his recordings and scores, but never was able to find the full score for *Joan*, so I am thrilled that Clarice Jensen had the patience and the ears to transcribe it, and to get to hear it performed live again.

The *Prelude to The Holy Presence of Joan d'Arc* (*Prelude*) is a structured improvisation for solo voice and was recorded to be paired with *Joan* for a radio program of Eastman's music. The three saints mentioned in the lyrics are the ones that Joan of Arc claimed to hear, who counseled her to speak boldly at her trial for heresy. Eastman, who was very familiar with Gertrude Stein, set the words in a manner reminiscent of Stein. The *Prelude* uses only fifteen words, three of which are only used once.

Saint Michael said
Saint Margaret said
Saint Catherine said
They said
He said
She said
Joan
Speak Boldly
When they question you [used only once]

Even more minimal than the text is the musical material: consisting almost exclusively of descending notes in a minor chord, a minor rising third, and alternating minor seconds. I was shocked when I realized this, as the piece is so engrossing, that you don't notice how

little is happening musically. There really is no musical development, no compositional sleight of hand, and the words are repetitious. Just plain singing, no extended techniques, no ornamentation. There is the voice, though, and the conviction behind it, the meditation on Joan of Arc, that draws you in. It is probably Eastman's most minimal work, pared of any excess, and it is ironic that it is paired with *Joan*, which is probably the most through-written piece of his, and with as dense a texture as *Prelude* is bare.

Only the first two pages of the score for *Joan* exists, which was printed in the program for the Kitchen performances (and then later found at the New York Public Library). For many composers of that time, there was a lot of verbal performance practice in effect, with many of a piece's instructions delivered verbally and not specifically notated in the score, as well as employing a kind of shorthand notation that might have made sense in the context of the moment, but can seem baffling years later. Most of Eastman's pieces are like this. *Joan*, though, because it involved so many performers, and usually in situations with little rehearsal time, had to be written out. Eastman had an unforgettable personality, but the cellists that he worked with had so little contact with him that most of them barely remember him, unlike almost everyone else who ever came into contact with him.

Eastman was the embodiment of a composer/performer, one who could construct a dense piece full of counterpoint, such as *Joan*, and then create *Prelude*, using so little material that you wonder how it can hold together and work, but through the strength of his performance, he made it work, discovering what was indeed fundamental by discarding the superficial.

